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GERMAN EXPRESSIONISM

watercolours, prints and drawings
by the painters of the BRÜCKE

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arts council 1969

LONDON	Bethnal Green Museum September 20 – November 2 1969
SOUTHAMPTON	City Art Gallery December 6 – 27 1969
BRADFORD	City Art Gallery and Museum January 3 – 24 1970

It is five years since the large exhibition of Die Brücke painters was held at the Tate Gallery. Now, thanks to the great generosity of Herr Lothar-Günther Buchheim, we have further opportunity to study the watercolours and graphic work of the same group – Kirchner, Schmidt-Rottluff, Heckel, Nolde, Mueller and Pechstein. Herr Buchheim is one of Germany's leading authorities on the German Expressionist movement, and made many of the earliest contributions to scholarship in this field. His collection of German Expressionist paintings is on permanent display at the Neue Staatsgalerie in Munich. The works in this exhibition however, come from that part of the collection which Herr Buchheim does not normally make available to the public, and we are most grateful to him for lending them to us for exhibition in this country.

We would like to thank Dr. Wolf-Dieter Dube, curator of the Bayerische Staatsgemäldesammlungen and an authority in his own right on this period for preparing the catalogue and writing the introduction. Dr. Brigitte Lohmeyer, Cultural Counsellor of the German Embassy in London must also be thanked for help both in the initial stages and throughout the subsequent organisation of the exhibition. Finally, we are very grateful to the Director of the Victoria and Albert Museum for agreeing to show the collection at the Bethnal Green Museum.

Gabriel White.
Director of Art.

It is a curious fact that four of the most important painters to have determined the course of German art in this century are still thought of in terms of a group rather than as individuals. If the names Ernst Ludwig Kirchner, Erich Heckel, Karl Schmidt-Rottluff or Otto Mueller are mentioned they are immediately associated in our minds with the group of artists known as "Die Brücke" (The Bridge). The conception of the group is stronger than that of the individual but concerns only a short period in the life and work of these artists. It is understandable, therefore, that in the period of revaluation and rediscovery after the Second World War the authoritative books on the group of the Brücke artists and on Expressionism in general were published first while individual monographs of these artists appeared only a few years ago. Similarly although an exhibition of the artists of the Brücke was shown at the Tate Gallery in 1964 the first Kirchner exhibition in Great Britain was not in fact held until this year in a private London gallery.

By 1913 the four remaining members of the Brücke had separated. No doubt this was inevitable. Each one attempted, in his own way, to make this break more or less complete. Kirchner, for example, wrote in 1919 in a letter to Gustav Schiefler, the staunchest patron of his work: "As there was never any question of the Brücke having any effect on my artistic development it would be superfluous to mention it in an essay on my work".

And yet he could not part from them as friends. In 1926 Kirchner started to paint the picture "A Group of Artists" now in the Wallraf-Richartz Museum in Cologne. Otto Mueller is in the left foreground of the picture, completely self-absorbed, sitting on a stool and puffing silently at his pipe. Behind him on the left stands Kirchner, pointing to the chronicles of the Brücke which were the cause of the groups's dissolution. He is looking expectantly to the right hand side, at Schmidt-Rottluff, who meets Kirchner's gaze impassively. Between them, facing front, is Heckel, ready to turn to one side or the other as mediator if necessary. This tension between the figures, their relationship to one another, as Kirchner depicted it after an interval of fifteen years, existed from the very day the Brücke was founded.

There were a great number of artist communities at the beginning of this century: those which came into being as groups simply for purposes of exhibiting, like the Secession movement, which split in turn into the New Secession and the Free Secession, or those groups such as the Nabis and the Fauves, which were based on aesthetic principles. If we examine the structure of the Fauves, we realise in contrast just how heterogeneous were the personalities and principles of the Brücke. In 1905 when the Brücke was founded, the group of painters around Matisse came into prominence by an exhibition in the Salon d'Automne, those who later on were well-known under the name "Les Fauves". But Matisse, by then 36, had long completed his training in the Atelier Moreau, and was already an experienced painter. In Dresden it was different. Here were four architektural students, the eldest of them 25, who joined together to form a group. Not one of them had had

art training worth mentioning, let alone experience of exhibiting. There was nothing in their artistic development which led naturally to an alliance, only a belief in their own unproven strength. Their driving force stemmed from the revolutionary atmosphere which united the rising generation in Europe. The shore on which they were standing had to be left behind, but no one yet knew how to build the bridge to the other side. For the founders of the Brücke the conviction of their contemporary Franz Kafka held true: "There is one goal only. What we call the way is hesitation." The manifesto of the Brücke drawn up by Kirchner in 1906 and engraved on wood does not therefore contain any aesthetic maxims: "We believe in the new generation of those who create as well as those who love what is created and we call to them. As bearers of the future we want to secure freedom of mind and body in defiance of old and well-established forces. Anyone who is an original and individual creator is one of us."

The revolutionary core comprised Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel and Karl Schmidt-Rottluff. Kirchner, born in 1880 in Aschaffenburg, the son of a paper expert, had attended school in Chemnitz in Saxony from 1890. From 1901 he studied architecture at the Technical College in Dresden and graduated in 1905. In his last years in Chemnitz Kirchner had begun to take private lessons in drawing and later had reason to be grateful to the English teacher who had instructed him in watercolours. His choice of architectural studies had probably been in deference to the wishes of his family since at the age of 21, he was determined to paint. In 1903-4 he attended the art school run by Wilhelm von Debschitz and Hermann Obrist in Munich where he studied composition and life drawing. In 1902 in Dresden he met Fritz Bleyl, like him born in 1880 and a student of architecture. Together they experimented with drawing and painting. Bleyl remained a member of the Brücke until 1909 when he had to devote himself full-time to his profession as an architect.

In 1901 Erich Heckel, born in Döbeln (Saxony) in 1883, and Karl Schmidt-Rottluff from Chemnitz, his junior by a year, met at a literary circle in Chemnitz where they were both students. As well as their interest in literature they discovered a mutual love of art, and began drawing and painting together. Literature and painting were at first of equal importance for Heckel so that for a long while he remained undecided whether to be a poet or a painter. In 1904 he went to Dresden to study architecture, and through his elder brother, soon became friendly with Kirchner and Bleyl. In 1905 he gave up his studies after only three terms in order to concentrate on painting although at first he still worked for a living as a draughtsman in an architect's office. Finally, in 1905 Karl Schmidt-Rottluff came to Dresden to study architecture as Kirchner had done, but this lasted only two terms.

True to the aims of the Brücke Manifesto the four painters could not and did not wish to confine themselves to a group based merely on personal friendship. When Emil Nolde exhibited at the Galerie Arnold in Dresden in 1906 an invitation was immediately extended to the artist, much older

than them, to join the group. Schmidt-Rottluff composed the letter:
"To be brief – this group of artists known as the Brücke would consider it a great honour to welcome you as a member. Frankly, you probably know as little about the Brücke as we did of you before your exhibition at Arnold's. Now, one of the aims of the Brücke is to gather up all revolutionary and radical elements – that is what the name Brücke stands for. The group also organises several exhibitions every year which they arrange to tour Germany so that the individual is relieved of the business side. A further aim is the provision of our own exhibition premises – for the present an ideal only for there is no money as yet. Now, dear Herr Nolde, think what you like, we are only trying to repay you for our delight in your wonderful explosions of colours. Sincerely and respectfully, the artists of the Brücke."
Nolde became a member for a year and a half. In 1906 the Swiss Cuno Amiet and the Finn Axel Gallén-Kallela joined the Brücke for a while. The connection with these artists who were contemporaries of Nolde was not so close, as their only contribution was to take part in the Brücke exhibitions.
In the summer of the same year Max Pechstein and Erich Heckel became acquainted. Pechstein described their first encounter: "I was commissioned by the architects Lossow and Max Hans Kühne to do a ceiling painting and an altarpiece for the Saxon pavilion at the third German Exhibition of Applied Art, as well as several smaller ceiling paintings for Professor Wilhelm Kreis. In the large ceiling work I painted my tulips various bright colours. But when I went to have a look before the opening I saw to my horror that the fiery red had been toned down by splashes of grey, to conform with popular taste. The scaffolding had been removed; I stood helplessly below, unable to get up to my work, and furiously gave vent to my feelings. Suddenly there was someone else standing beside me, echoing my protests. It was Erich Heckel who at that time was still working under Kreis. We were overjoyed to discover our complete unison in the urge for liberation, for an art surging forward, unrestricted by convention. This is the way I came across the association of the Brücke."
Pechstein, born in Zwickau in Saxony in 1881, first completed an apprenticeship as a painter and decorator, and then entered the School of Applied Arts in Dresden in 1900. From 1902 to 1906 he studied intensely as a master pupil at the Dresden Academy which awarded him the state prize of Saxony, the "Rome Prize". These studies certainly gave Pechstein an initial advantage, and this, combined with a less aggressive temperament than the others, may have accounted for his being the first to make a successful breakthrough.
In 1908 Franz Nölken (born 1884) from Hamburg, joined the Brücke for a while, but he soon left for Paris, to study under Matisse. When the entries of Nolde, Pechstein, Otto Mueller and others for the 1910 exhibition of the "Berlin Secession" were rejected they founded the "New Secession" of which Pechstein was placed in charge and they exhibited with the Brücke painters. Heckel recalled later: "My first

encounter with Otto Mueller's pictures was in Berlin, at the exhibition of the 'Rejects of the Berlin Secession' at the Galerie Macht in spring 1910, and with the artist himself on the very same day in his studio in Mommsenstrasse. It was a significant and fruitful meeting for both of us and as a matter of course he became a member of the Brücke association from that moment." Otto Mueller was six years older than Kirchner. Born in Liebau in Silesia in 1874 he had completed an apprenticeship in lithography in 1891 and from 1894 he had attended the Dresden Academy. With his cousin, Gerhart Hauptmann, the poet, he travelled in Italy and Switzerland. In 1898–1899 he attended the Academy in Munich, then returned to Dresden and moved to Berlin in 1908, the same year as Pechstein.

Finally in 1911 Bohumil Kubista from Prague joined the Brücke but this relationship never developed. If in retrospect we think of the Brücke as comprising only a small group of artists, we should note that on the contrary, the effort to involve foreign artists in the group is important. In 1908 Kees van Dongen for example was invited to exhibit with the Brücke. The gathering together of progressive elements was always given priority over the talents of the individual.

When one reads today that brief statement the Brücke Manifesto, one can hardly agree with art historians up to now, that it is so general in its terms as to be of no great significance. As the Brücke differed as a militant group from other artists' associations, so its manifesto differed fundamentally from other manifestos. Here, in Dresden in 1906, the spectator, the consumer, was for the first time considered as important as the artist; this belief was summed up in "the new generation of those who create and those who love what is created". They felt it important not only to form cells of artists, but also cells of sympathisers among the public whose views would thereby be changed. The Brücke therefore encouraged associate membership. For an annual contribution of 12 marks the associate members, who played an important role in spreading appreciation of the new art, received a progress report and a portfolio of prints, which later became the highly valued and sought-after "Brücke Portfolio". Sixty-eight members were gained in this way. Implicit in the idea of the portfolios was the aim to reach a wider public by the reproduction of their work. The individual members used this method in very different ways. Erich Heckel was the most enthusiastic and acted as the group's business manager. For him, printing was always a means of wide distribution and consequently large numbers of prints of many of his wood-cuts were made. On the other hand Kirchner who, with few exceptions did all his own printing, gave each one an individual character. He was not interested in a wide circulation and neither was Schmidt-Rottluff who even today refuses to acknowledge prints which he has not signed personally. These strictly controlled editions meant that the prints reached for the most part only the people who were already interested or converted, and in this respect the situation is still much the same, but this is in no way to disparage the method.

From the students' communal drawing and painting the need inevitably developed for increasingly intensive work. The founding of the group seemed to entail no change for them; it simply came as the confirmation of an already existing life. Kirchner noted in his diary in 1923: "It was just a lucky chance that a group of individuals met whose personalities and talents led them naturally to the vocation of artist. His way of life, though strange to the ordinary man, was not meant to shock, it was a pure and simple compulsion to integrate art and life. And it is this which more than anything else had an enormous influence on contemporary art forms, though mostly misunderstood and totally distorted. For (in the work of the Brücke) the form was shaped by the will and given meaning, while elsewhere the alien form is grafted on to tradition as incongruously as a top-hat on a cow. The development from the first painted ceiling in the first Dresden studio to the perfect harmony of the various Berlin studios is a logical progression which parallels the development in their painting, prints and sculpture. The first bowl which was modelled by them because no one could find one worth buying brought this personal element to the modelling of the picture and in this way deep involvement was present at all stages of their work down to the last strokes of a painting. The love of the painter for the girl who was his mistress and model was communicated to the carved figure or the painting, and in the painting it gave in turn an emotional quality to the particular shape of chair or table associated with the figure. This, essentially, was how the Brücke painters thought and worked. This total dedication gleamed in Erich Heckel's eye when he came to me for the first time to do life drawing and climbed the stairs declaiming aloud from Zarathustra, and a few months later I saw the same gleam in S-R's eyes when he in turn came to us, seeking release like myself in free work. For him the most important thing was the spontaneous drawing of figures in unspoilt surroundings. We began at sketching and painting — hundreds of drawings a day, relaxing every now and then to talk and play. The painters visited models and vice versa, and so these everyday happenings were recorded in our work. The studio became a home to the various models: they learned from the painters and the painters from them, and the pictures reflected this feeling of immediacy".

In a working-class quarter in Dresden, in the Berliner Strasse, Heckel had rented a butcher's shop as a studio. Here work continued obsessively. The point of departure was works by the Post-Impressionists and Van Gogh seen in Dresden in 1905 and 1906. The aim was a strongly expressive art of simplified line-work, large-scale composition, and pure colour. From the start the woodcut was used as an important means of clarifying form, because more than any other technique it demands well thought-out concepts. Kirchner described the importance of graphic art in these words: "The force which attracts an artist to graphic work is perhaps in a way an attempt to exert a firmer control on the essential looseness of drawing. The technical processes on the other hand demand disciplines from the artist which are not called upon in the comparatively effortless

operation of drawing and painting. The mechanics of printing bring together all the separate stages; the creative work can be carried on for as long as one likes. There is a fascination in retouching work over a period of weeks, even months, in order to achieve the ultimate in expression and perfection of form without the plate losing its freshness. The mystery and fascination surrounding the discovery of printing in the Middle Ages is still felt today by anyone who applies himself seriously to graphic art, down to the smallest detail of the craft. There is no greater joy than that of seeing the printing roller passing for the first time over a freshly cut block of wood, or of etching a lithographic plate with nitric acid and gum arabic and waiting to see if the hoped-for reaction sets in, or of examining the perfection of the final version of a print on the press. It is fascinating to examine prints so minutely that one loses track of time. Nowhere does one get to know an artist better than in his graphic art." The subjects of this first period are taken from everyday life: landscapes, street scenes, portraits and life studies. In woodcuts however the influence of Valloton and art nouveau is very evident. The equal importance of painting and graphic art is stressed by the fact that in the autumn of 1906 two Brücke exhibitions were arranged in Dresden, one of paintings, the other of woodcuts.

Emil Nolde, who after joining the Brücke in the winter of 1906/07 lived in Dresden for some time, passed on to the young painters his technique of etching: the separate parts were more or less covered during the process of biting so that more subtle chiaroscuro effects were achieved. In turn, he adapted for his own use the woodcut techniques of the Brücke artists. In 1907 lithography was taken up at the very moment when the formal development demanded painterly solutions.

The friends' work together was stimulated by their splitting up in summer and reassembling in autumn to consolidate their experiences. Schmidt-Rottluff spent the autumn of 1906 in Alsen with Nolde, while Kirchner and Pechstein worked in Goppeln near Dresden. In 1907 Pechstein went to Italy and Paris, Heckel and Schmidt-Rottluff painted together at Dangast near Oldenburg, on the North Sea, as they did again during the next few years. In 1908 Pechstein moved to Berlin, and Kirchner stayed for the first time on the Baltic island of Fehmarn. In 1909 Heckel went to Italy and after this with Kirchner to the Moritzburg lakes near Dresden to work at life drawing. Pechstein discovered Nidden on the Baltic coast of East Prussia. During the summer of 1910 Heckel, Kirchner and Pechstein stayed at the Moritzburg lakes. Heckel and Pechstein then went on to visit Schmidt-Rottluff in Dangast. 1911 Schmidt-Rottluff travelled from Dangast to Norway. Heckel painted in Prerow on the Baltic and after this in Moritzburg with Kirchner. Pechstein stayed in Italy and again in Nidden while Kirchner and Mueller travelled to Bohemia. And finanlly in 1912 Schmidt-Rottluff was in Dangast, Kirchner on Fehmarn, Heckel on Rügen Island and then visiting Kirchner on Fehmarn.

Pechstein wrote about the summer of 1910: "When we were in Berlin together I arranged with Heckel and Kirchner that we

would work as a trio on the Moritzburg lakes. We had known the countryside there for a long time and we knew that there it would be possible to paint nudes in the open air without being molested. When I arrived in Dresden and got down at the old shop in the Friedrichstadt we discussed how to make our plans. We had to find two or three people who were not professional models who could therefore hold poses unspoilt by studio training. I remembered my old friend, the caretaker at the Academy – it comes back to me now, his name was Rasch – he not only suggested someone straightaway but someone who was immediately contactable, and so he was an immense help to us. He sent us to the widow of a music-hall artist and her two daughters, and I explained to her our plans for serious painting. She visited us at our shop in Friedrichstadt and as she felt at home in the atmosphere, she agreed to her two daughters setting out with us for Moritzburg. We were lucky with the weather there, not one rainy day. Now and then a horse fair took place in Moritzburg. I made a great many studies and a painting of the crowd round the gleaming bodies of the animals. Other times, we painters would set off early in the morning loaded with equipment, the models coming behind with bags full of good food and drink. If a male model was needed to balance a picture, one of us three would fill the gap. We lived in complete harmony, working and bathing. Now and then the mother would appear like an anxious duck to reassure herself that everything was all right, and she always returned to Dresden with her mind at rest and with respect for our work. We all produced a great number of drawings, studies and paintings."

Impressions were captured in countless studies, scribbled on drawing blocks or engraved. Watercolour painting also took an important place, and the painters mastered the technique with notable success. This demanded spontaneity of expression inspired by casual poses, and this encouraged them in their life drawing to catch the models in swiftly changing positions, but when it came to transferring the sketch to a painting or woodcut, the proportions and composition were carefully retained. The nude, and the nude in a landscape were the predominant themes, but the circus and music-hall were also important as subjects of peculiar intensity. Both naturalism and exaggeration, were ways of combatting the rigid bourgeois mentality surrounding them, and pointed to the age of the "new man". In achieving this, the individual element in their work was sacrificed to the universal. Even the titles of the paintings avoid any personal references except for an occasional named portrait.

The results were exhibited, some of them quite widely, throughout Germany and Switzerland. Participation in exhibitions of the New Secession brought numerous contacts, including one with the Neue Künstlervereinigung (New Artists' Federation) led by Kandinsky in Munich, but the pull of Berlin as an increasingly important centre of painting caused the members of the Brücke to move there in 1911.

Even though the Brücke still went on exhibiting as a group, the six years of collective work had developed the painters' personalities to an extent where they all began

to move in different directions, reacting in various ways to the new environment. This applies especially to Kirchner, who painted a magnificent series of taut, nervous pictures combining the superficial, tense, evil elements of the modern city life. His gem-like, loosely brushed strokes resolved themselves into a fine-woven fabric, and the inflexible perspective plane yielded to a tight rhythm. How confident they were of themselves and their painting is apparent when Kirchner and Pechstein founded the MUIM Institute (Modern Instruction in Painting), a school which, however, had no success. The most important review of what had been achieved finally took place in 1912 at the Sonderbund Exhibition in Cologne where contemporary German and French art was shown side by side. Heckel and Kirchner were commissioned to paint a chapel in the exhibition, causing sensational results.

The Brücke painters withdrew from the New Secession in the attempt to stop the threat, on both idealistic and personal grounds, of their impending dissolution. Pechstein, who did not comply with the decision, was expelled. At the same time with the edition of the Brücke chronicle they planned an emphatic statement that the members were united in their aims. Kirchner composed the text which, however, was rejected by the friends because of ist subjective bias, and what had been intended as a collective credo was the cause of the final breach in 1913.

After that, each of them went on with his own work, yet for each one, the old collective ideal of complete consistency and integration of his life and art remained binding. Only the outbreak of the First World War and its aftermath cruelly shattered the young generation's belief in the "new man". Again, it affected each of the painters in different ways. In 1915, Kirchner suffered a complete mental and physical breakdown while undergoing training for military service. Friends took him to Davos in Switzerland to recover, and there, in the great solitude of the mountains, he found a new chance to live simply and quietly. The accute observer of city life became the most significant Alpine painter of the century. Heckel who spent the war years in Flanders, doing ambulance work, came to terms with his experiences only by exerting his whole mental discipline, and his work consequently passed through a great purification. Schmidt-Rottluff served in Russia for three years, and like Heckel, needed all his strength to win through. His awareness of death and the inexplicable fact that he himself should be still alive, produced a series of religious woodcuts, and led him to a certain harmony and an all-embracing acceptance of the world. Only Otto Mueller, fighting on the Western Front, lived as always in a world of his own. He came out of the Great War seemingly untouched by it, to reach a peak in development of his limited yet unexhausted themes.

The curious fact that these men are remembered as a group rather than as individuals can be largely attributed to their having collectively so much influence on the development of painting, through an invincible belief in their ideals, and the strength to carry them out.

Wolf-Dieter Dube

Erich Heckel

Born 31st July 1883 in Döbeln (Saxony).
1901 met Karl Schmidt-Rottluff.
1904 studied architecture at the Dresden Technical College.
1905 co-founder of the group of artists called "Die Brücke" (The Bridge).
1909 travelled to Italy.
1911 moved to Berlin.
1915–1918 ambulance work in Flanders.
Now lives in Hemmenhofen on Lake Constance.

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ERICH HECKEL

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ERICH HECKEL

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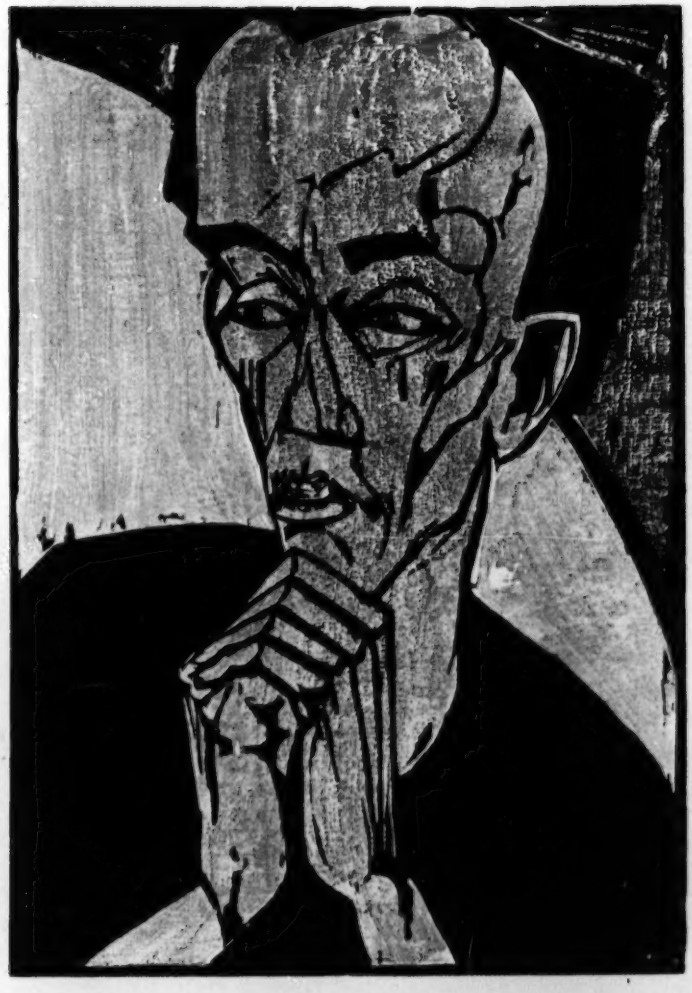

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Ernst Ludwig Kirchner

Born 6th May 1880 in Aschaffenburg.
1901 studied architecture at the Dresden Technical College.
1903–1904 attended the art school of Debschitz and Obrist in Munich.
1904 returned to Dresden, and met Erich Heckel.
1905 co-founder of the Brücke.
1911 moved to Berlin.
1915 military training, physical and mental breakdown.
1917 moved to Frauenkirch near Davos.
Suicide 15th June 1938 in Frauenkirch.

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ERNST LUDWIG KIRCHNER

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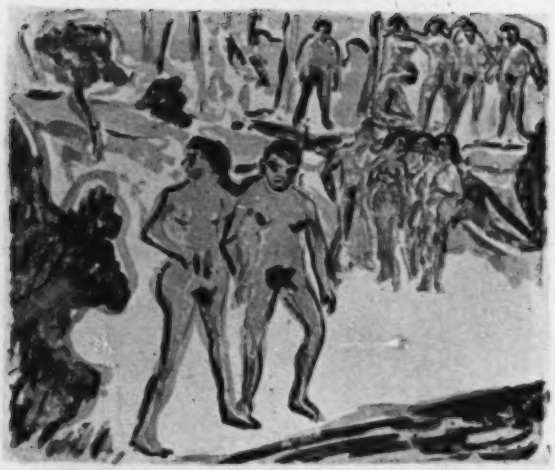

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ERNST LUDWIG KIRCHNER

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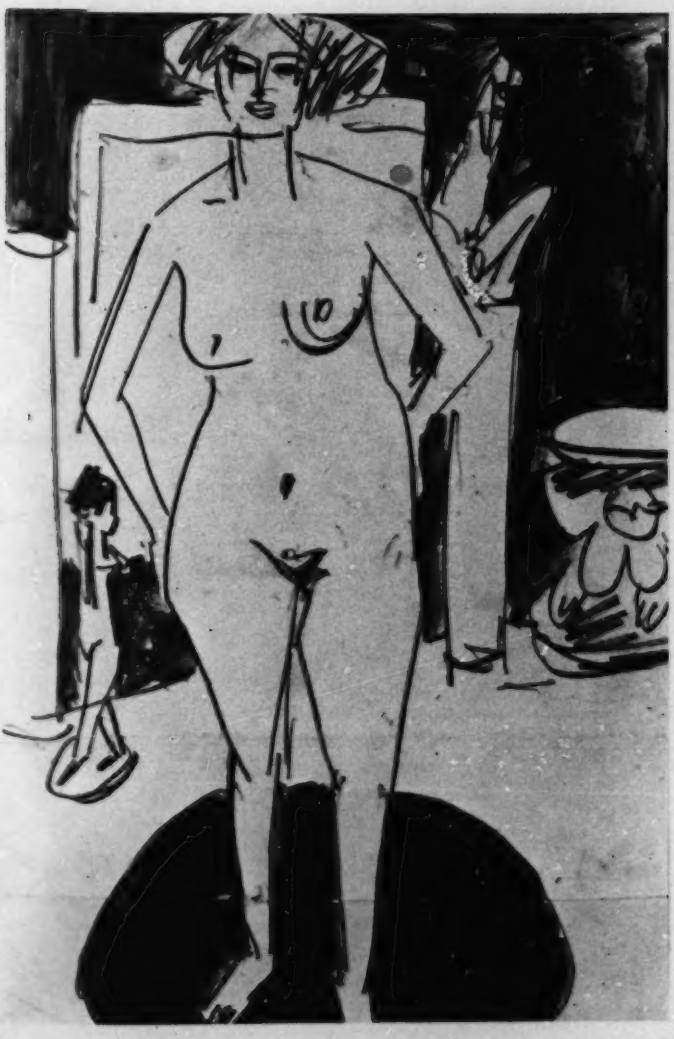

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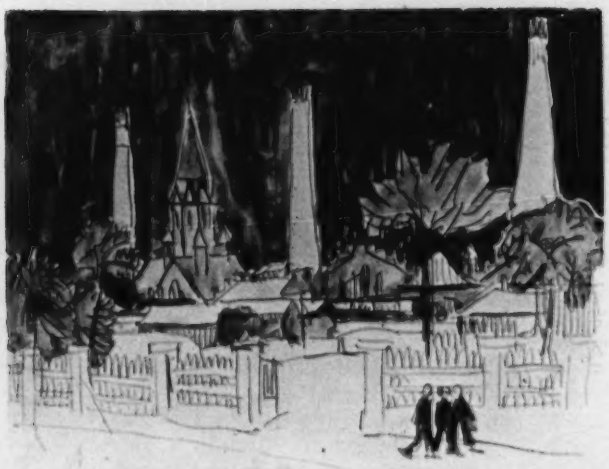

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ERNST LUDWIG KIRCHNER

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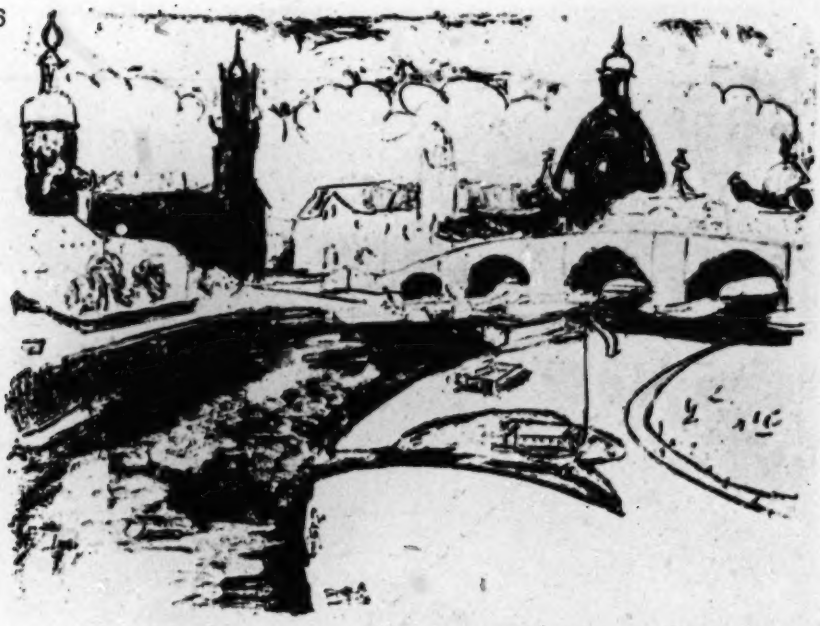

ERNST LUDWIG KIRCHNER

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ERNST LUDWIG KIRCHNER

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ERNST LUDWIG KIRCHNER

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Otto Mueller

Born 16th October 1874 in Liebau (Silesia).
1891 apprenticed to a lithographer.
1894 studied at the Dresden Academy.
1898—1899 further study at the Academy in Munich.
1899 returned to Dresden.
1908 moved to Berlin.
1910 became a member of the Brücke.
1916 enrolled for military service.
From 1920 onwards, taught in Breslau.
Paid frequent visits to the Balkans.
Died 24th September 1930.

OTTO MUELLER

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OTTO MUELLER

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Emil Nolde (Emil Hansen)

Born 7th August 1867 in Nolde (Schleswig).
1884 studied woodcarving at a school in Flensburg.
1892 teacher at the School of Applied Art in St. Gallen.
1900 studied at the Académie Julien in Paris.
1901 moved to Berlin.
1905 travelled in Italy.
1906–1908 member of the Brücke.
1913–1914 worked in New Guinea.
1927 moved to Seebüll in Schleswig.
Died there 13th April 1956.

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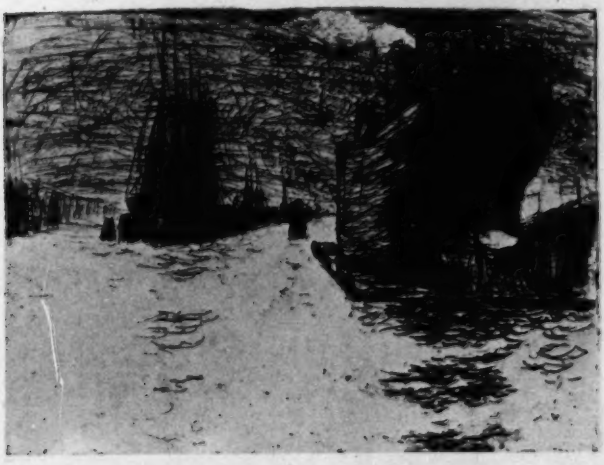

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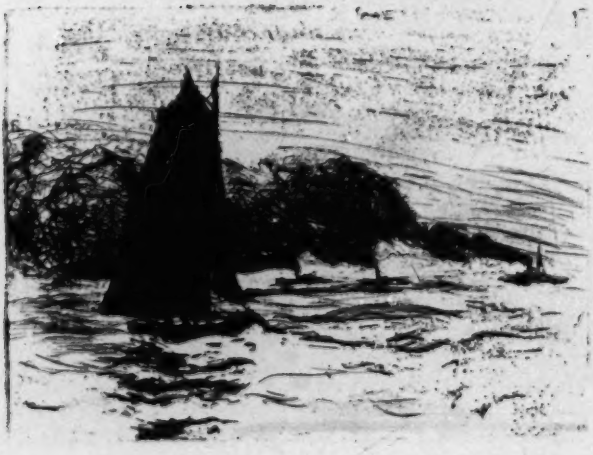

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EMIL NOLDE

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Max Pechstein

Born on 31st December 1881 in Zwickau.
1896 apprenticeship to a painter and decorator.
1900 studied at the School of Applied Art in Dresden.
1902 prize pupil at the Academy in Dresden.
1906–1912 member of the Brücke.
1907 first journey to Italy, and subsequent stay in Paris.
1908 moved to Berlin.
1914 travelled to the South Seas.
1915–1918 military service.
Died 29th June 1955 in Berlin.

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MAX PECHSTEIN

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Karl Schmidt-Rottluff

Born 1st December 1884 in Rottluff, a suburb of Chemnitz.
1901 met Erich Heckel.
1905 studied architecture at the Dresden Technical College.
Co-founder of the Brücke.
1911 journey to Norway, after which he moved to Berlin.
1915–1918 military service.
Now lives in Berlin.

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KARL SCHMIDT-ROTTLUFF

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KARL SCHMIDT-ROTTLUFF

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KARL SCHMIDT-ROTTLUFF

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KARL SCHMIDT-ROTTLUFF

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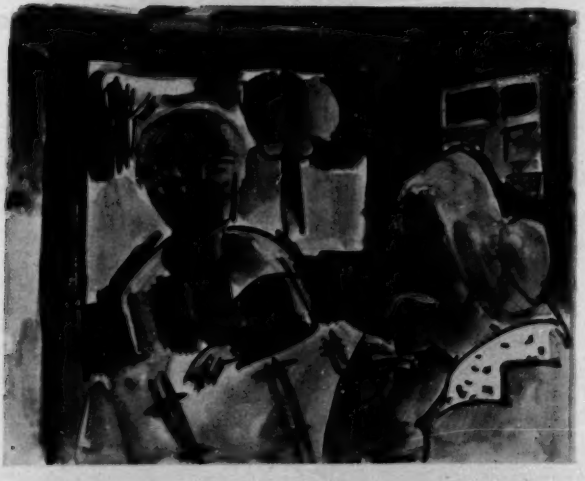

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CATALOGUE
Measurements in inches,
height before width.

1 Seated Girl. 1909
watercolour, 14 5/8 x 18 1/2
signed bottom right: Erich Heckel 08
From 1909 on, the favourite models of the Brücke artists were Fränzi, aged about 13, and her elder sister, Marcella. The girl here is Fränzi, painted in Heckel's typical economy of line and colour.

2 Two Girls. 1909
watercolour, 13 3/8 x 17 1/4
signed bottom right: Zwei Mädchen Erich Heckel 1909
Studio scene with Fränzi and Kirchner's girlfriend Dodo.
(see Cat. no. 1.)

3 Couple. 1909
lithograph, 14 5/8 x 11 3/8
Dube 115
135 lithographs, more than one third of Heckel's total, were produced in the years 1907 to 1909, among them the first mature examples of his graphic work.

4 The rehearsal. 1910
watercolour, 19 1/4 x 23 3/8
signed bottom right: Erich Heckel 10
Probably painted on the journey to Hamburg with Kirchner in 1910 when the artists studied various dance companies at work.

5 Fränzi lying down. 1910
colour woodcut from a block cut into sections, 9–8 1/8 x 16–16 3/8
Dube 188, I
An example of the typical flat Brücke style. The wood block was cut up, inked separately, reassembled and printed.
(see Cat. no. 1.)

6 Woodland scene. 1910
lithograph, 10 3/4 x 13 3/8
Dube 153
Appeared in the Brücke Portfolio IV, 1911. This and Cat. no. 7 are impressions of the summer of 1910 spent on the Moritzburg lakes with Kirchner and Pechstein.

7 Girl bathing among reeds. 1910
lithograph, 10 7/8 x 13
Dube 155, II
(see Cat. no. 6.)

8 Crouching nude in studio. 1911
pencil and watercolour, 10 5/8 x 13 3/8
signed bottom right: Erich Heckel 11 Akt
The subject of a nude in the highly personal, individual atmosphere of a studio is the favourite theme of these years.

9 Woman with cushion. 1911
watercolour, 14 3/8 x 18 1/8
signed bottom left: E. Heckel 11
Heckel's rich watercolours of this period are reminiscent of Pompeiian wall paintings. The strength of perception and execution may have been stimulated by the journey to Italy in 1909.

10 Dance hall. 1911
drypoint, 5 1/2 x 5 1/4
Dube 93
Heckel's tight, concise style is clearly brought out in drypoints such as this.

11 Sick girl. 1912
pencil and watercolour, 12 1/4 x 9 3/4
signed bottom: Krankes Mädchen Erich Heckel 12
Sketch for a picture now destroyed. Heckel's sympathy for people is expressed in subjects such as this, particularly after the move to Berlin.

12 Stralsund. 1912
woodcut, 11 3/4 x 14 1/4
Dube 243, II
The graphic work of these years shows a perfect balance of strong composition and rich detail.

13 Village street. 1913
pencil, 14 5/8 x 19 3/4
signed bottom: Dorfweg Heckel 13
(see Cat. no. 12.)

14 Crouching woman. 1913
woodcut, 16 1/2–15 1/8 x 12 1/4
Dube 263, II
(see Cat. no. 11.)

15 Woman bathing on the beach. 1913
pencil and watercolour, 15 3/4 x 20 1/8
signed bottom right: Erich Heckel 13
The theme of the nude in a landscape, especially of a woman bathing, interested Heckel all his life.

16 Woman kneeling on a rock. 1913
woodcut, 19 5/8 x 12 1/4–12 3/4
Dube 258
(see Cat. no. 15)

17 Portrait of a man. 1919
two-colour woodcut, 18 1/4 x 12 7/8
Dube 318, III
The element of individuality is deliberately played down in this portrait which, although not stated, is of Heckel himself. The work shows the assurance which he regained after the strain of the war years.

18 Torso of a girl stretching. 1907
woodcut, 14 7/8 x 10
Dube 116, II
The painterly tendencies still apparent in the graphics of the early Brücke period produced in the woodcut a certain flaky quality.

19 Head of Doris. 1907
two-colour lithograph, 10 1/4 x 8 1/4
initialled bottom left: E L K
Dube 3
This is one of Kirchner's earliest lithographs. It still shows traces of influence of the French Neo-Impressionists and of Munch.

20 Women's orchestra. 1908
etching, 11 x 12
Dube 32
The technique of surface etching had been invented by Nolde and passed on to the Brücke.

21 Man lying on the beach. 1908
three-colour lithograph, 13 x 15 1/8
Dube 74
Produced after Kirchner's first stay on the Baltic island of Fehmarn.

22 Reclining nude with long hair. 1909
crayon, 13 1/2 x 16 3/4
Kirchner produced many variations in different media on the theme of the female nude. The drawing is a good example of his spontaneity and deep involvement.

23 Two nudes in the studio. 1909
crayon, 27 1/8 x 35 1/4
(see Cat. no. 22.)

24 Nude in a bath. 1909
woodcut, 11 1/4 x 13 3/8
Dube 145
The woodcuts of this year still show broad, loose contours, with strong juxtapositions of black and white.

25 Group of bathers. 1909
four-colour lithograph, 19 5/8 x 23 3/8
Dube 118
This resulted from the summer stay on the Moritzburg lakes which was used for studies in landscape.

26 Black stallion, girl rider and clown. 1909
five-colour lithograph, 19 5/8 x 23 1/4
Dube 128
The circus and music-hall attracted the Brücke painters, as they seemed to embody a heightened level of existence to which the painters themselves aspired.

27 Circus ring with prancing horse. 1909
lithograph, 19 7/8 x 23
Dube 127
(see Cat. no. 26.)

28 Street with lamp posts. 1909
drypoint, 8 1/2 x 10 1/2
Dube 61
This Dresden street scene is one of the first studies of city life which became so important for Kirchner in the Berlin period.

29 Two lovers. 1909/10
crayon, 17 3/8 x 13 3/8
signed bottom left: E L Kirchner 05
(see Cat. no. 22.)

30 Self-portrait with model. 1909
crayon, 18 7/8 x 23 3/8
This drawing is of documentary value as it is very close to a sketch for the painting in the Kunsthalle in Hamburg which Kirchner later painted over.

31 Girl in blue dress. 1910
pencil and watercolour, 16 5/8 x 12 3/4
This is probably Marcella, sister of Fränzi.
(see Cat. no. 1.)

32 Head of Fränzi, with doll. 1910
lithograph, 15 1/8 x 13
Dube 150
(see Cat. nos. 1, 2 and 5.)

33 Seated nude. 1910
woodcut, 20 3/4 x 11
Dube 155
One of the studio scenes showing furniture made by Kirchner himself.

34 Two girls. 1910
drypoint, 7 3/4 x 9 3/4
Dube 96
The artist's girlfriends were used endlessly as models. The use of drypoint emphasises the formalised graphic drawing of 1910.

35 Factory in Dresden. 1910
pencil and watercolour, 16 5/8 x 13 1/2
(see Cat. no. 28.)

36 Dresden: Augustusbrücke, Hofkirche and Frauenkirche. (mirror image) 1910
lithograph, 15 x 19 1/4
Dube 153
From a drawing by Kirchner who, when drawing on the stone, ignored the fact that the print from it would show the image in reverse.

37 Panama Girls. 1910
ink and brush, 14 5/8 x 20 3/8
signed top right: E L Kirchner 10
Sketch for the painting in the Museum of Art in Raleigh. It is a scene from a Hamburg cabaret show.
(see Cat. no. 4.)

38 French dancer. 1910
drypoint, 9 x 7 7/8
Dube 107, I
(see Cat. no. 10.)

39 Nude standing in bath tub. 1911
pencil and watercolour, 15 3/4 x 10 5/8
(see Cat. no. 33.)

40 Reclining negress. 1911
crayon and watercolour, 13 3/8 x 10 1/4
signed bottom right: E L Kirchner
This negress was a model frequently used by Kirchner and Heckel. The real Brücke style of sharp strokes and strong clear colours and planes is now fully developed.

41 Nude on a bed, doing her hair. 1911
lithograph, 15 1/8 x 13
Dube 192

42 Dance hall. 1912
brush, 17 1/4 x 13 3/8
signed bottom right: E L Kirchner 06
The simplified forms of 1911, (see Cat. no. 41.) are now deeper and stronger again.

43 Girl acrobats somersaulting over each other. 1913
woodcut, 13 3/8 x 19 1/4
Dube 216, II
In examples such as this and Cat. nos. 42 and 49, Kirchner is particularly involved with problems of movement.

44 Three bathers on the beach. 1913
lithograph, 12 1/2 x 16 5/8
Dube 234
Taken from impressions of the summer stay on Fehmarn.

45 Portrait of Erna Kirchner. 1914
pencil, 20 7/8 x 15 1/2
Erna Schilling met Kirchner in 1911 in Berlin, and subsequently became his life-long companion.

46 Woman and two little boys in sailing boat. 1914
woodcut, 17 1/8–3/4 x 12 1/2
Dube 242, II
Produced after Kirchner's last stay on Fehmarn which was cut short by the outbreak of war.

47 Staberhof Farm. 1914
lithograph, 19 7/8 x 23 1/4
Dube 252, III
(see Cat. no. 46.)

48 Street scene. 1914
brush, 20 1/4 x 15 1/8
signed bottom left: E L Kirchner 13
A work from the Berlin period in which Kirchner, as nobody did before or afterwards, made a study of the noise and movement of a modern city.

49 Negro tap-dancing. 1914
lithograph, 16 5/8 x 12 1/2
Dube 242
(see Cat. no. 43.)

50 Two girls at a stove. 1914/15
pencil and watercolour, 21 x 15 3/4
signed bottom right: E L Kirchner 14
Kirchner used to make numerous studies of one subject in different media in quick succession.

51 Artillerymen bathing. 1915
lithograph, 19 7/8 x 23 3/8
Dube 296, I
Produced during Kirchner's military training. The subtelty of the hand-printed lithographs of this period was achieved by a careful working over of the drawing with turpentine.
(see Cat. nos. 49 and 52.)

52 Two panthers. 1916
lithograph, 12 1/2 x 16 3/8
Dube 309, II
Done after a visit to Frankfurt Zoo.

53 Alpine pasture. 1920/21
watercolour, 13 1/2 x 19 3/8
In 1917 Kirchner went to Frauenkirche after his breakdown. In his first years there he spent months on end in the Alps, living with the herdsmen.

54 Two nudes. 1921
brush, 18 3/4 x 19 3/8
signed bottom right: E L Kirchner 16
The two women in this work, and in Cat. no. 55, are the dancer Nina Hard and Frau Kirchner.

55 Women bathing in a mountain stream. 1921
crayon and watercolour, 15 x 19 3/8
(see Cat. no. 54.)

56 Reclining nude. 1912
crayon and brush, 14 1/2 x 15
signed bottom right: Otto Mueller
"The art of the ancient Egyptians was and still is my ideal, not only visually but technically." (Otto Mueller 1919)
Although Mueller is involved with volume in movement of the figure, he remains tied to the plane. Compare this with a similar theme by Schmidt-Rottluff (Cat. no. 96.) where the human body is treated three-dimensionally.

57 Reclining nude. 1912
crayon and brush, 18 1/4 x 15
(see Cat. no. 56.)

58 On the Halligen (Föhr). 1919
crayon and watercolour, 20 x 27
signed bottom left: Otto Mueller

59 Three women bathing. circa 1920
lithograph, 17 1/8 x 21 1/4
Karsch 99
The theme of girls in a landscape is one most immediately associated with Mueller. He worked on it in various media right through his life.

60 Dunes on the Sylt. circa 1920
lithograph, 11 7/8 x 16 5/8
Karsch 98

61 Blue house in a meadow. n. d.
crayon and watercolour, 17 7/8 x 25 3/4
signed bottom right: Otto Mueller

62 Two girls bathing in a woodland pool. n. d.
crayon and watercolour, 20 3/8 x 27 1/8
(see Cat. no. 59.)

63 Yellow nudes. n. d.
crayon, 13 3/4 x 19 1/2
(see Cat. no. 59.)

64 Two gipsy women. 1927
four-colour lithograph, 27 1/2 x 19 5/8
Karsch 161 b, trial proof with corrections. This and the following print belong to the "Gipsy" folio, printed in 1927. They are impressions from Mueller's life with the gipsies.

65 Two gipsy children in front of their hut. 1927.
five-colour lithograph, 27 1/2 x 19 3/4
signed on the stone: Otto Mueller
Karsch 162
(see Cat. no. 64.)

66 Man's head (self portrait) 1907
lithograph, 17 3/8 x 13 3/8
Schiefler – Mosel 16, II
Like the other painters of the Brücke, Nolde began to print lithographs in 1907. This, and Cat. nos. 67 and 68 are among his first work. Nolde was the only North German of the group, and the introspective and visionary temperament is already apparent.

67 Man's head. 1907
lithograph, 17 3/8 x 13 3/4
Schiefler – Mosel 17, III
(see Cat. no. 66.)

68 Woman with head on hand. 1907
lithograph, 16 1/2 x 13 5/8
Schiefler – Mosel 12, II
The woman is Ada Nolde, the artist's wife.

69 Reclining woman. 1907
watercolour, 13 1/8 x 19
signed bottom right: Nolde
The watercolour may have been done in Dresden, from comparisons with works by the other Brücke artists.

70 Petri- and Jacobikirche, Hamburg. 1910
etching, 16 1/4 x 12 3/8
Schiefler – Mosel 142, II
In 1910 Nolde spent a few weeks in a little hotel on Hamburg harbour. "I used to walk about slowly with my folio and the material, my head heavy. Drawing, pottering about, scratching on the plate, engraving, seizing on whatever came my way, only asking as I did so: will this master me or will I master it? The etchings that were produced had sound and fury, fire and smoke, but very little sun." (Emil Nolde, The Years of Struggle.)

71 Hamburg, the Free Port. 1910
etching, 12 1/8 x 16 1/8
Schiefler – Mosel 137, II
(see Cat. no. 70.)

72 Hamburg, Reiherstiegdock. 1910
etching, 12 1/4 x 16 1/4
Schiefler – Mosel 145, II
(see Cat. no. 70.)

73 Sailing boats and three small steamboats. 1910
etching, 12 3/8 x 16 1/4
Schiefler – Mosel 140, II
(see Cat. no. 70.)

74 Hamburg harbour. 1910
brush, 17 3/8 x 13 1/8
(see Cat. no. 70.)

75 Portrait of Ada Nolde (?). 1911
watercolour, 18 1/2 x 13 3/8
signed bottom left: Nolde
The portrait is a good example of Nolde's luminous, transparent use of watercolour.

76 Poppies. n. d.
watercolour, 13 7/8 x 18 1/2
signed bottom right: Nolde

77 Conversation. 1908
lithograph, 12 3/4 x 16 7/8
initialled top left: H M P
Fechter 13
The stay in Paris and the subsequent move to Berlin influenced Pechstein's work considerably, but unlike Kirchner, he was more concerned with the individual than with street scenes.

78 Prostitute III. 1908
lithograph, 15 1/8 x 13 3/8
initialled top right: H M P 08
Fechter 18
(see Cat. no. 77.)

79 Nude on a carpet. 1909
lithograph, 16 7/8 x 13
initialled top left: H M P 09
Fechter 58
The strong decorative tendencies to which Pechstein succumbed increasingly in later years are already apparent here.

80 Fairhaired boy. 1909
lithograph, 15 1/8 x 13 5/8
Fechter 55
As with Heckel and Nolde, Pechstein often omits any personal reference in portrait titles in case it distracts attention from the content of the work.

81 Conversation. 1909
woodcut, 7 7/8 x 8 1/2
Fechter 44
Pechstein had learned the rudiments of woodcut technique from his friends. "The broad gouge is used next to transfer the preparatory drawing to the surface of the block. The coarse grain of the wood begins to exert an influence on the cutting. Finally the short cobbler's knife, and without the drawing to work from, the hand moves so much more easily, cutting into the surface with as much freedom as using pencil on paper." (Max Pechstein)

82 Carnival IX. 1910
lithograph, 11 x 15
Fechter 112
As well as the "Carnival" series of ten lithographs, Pechstein in 1910 produced another series of eight called "Dance". The themes of music hall and theatre still occupied him, (see Cat. no. 85.) and he frequently attended and made sketches of Max Reinhardt's rehearsals at the Deutsches Theater.

83 Head of fisherman VII. 1911
woodcut, 11 7/8 x 9 1/2
Fechter 79
In the summer of 1911 Pechstein produced in Nidden, East Prussia, what are probably his strongest works. "Subjects for woodcuts were suggested to me by sailing-boats in the bay, steamers and skiffs, the pier, fishing huts and the heads of the fishermen." (Max Pechstein)

84 Three nudes in the open air. 1912
watercolour, 11 7/8 x 16 1/8
initialled bottom right: H M P 1912
Like Mueller, Pechstein was attracted to the theme of the nude in the open air as something primitive and fundamental, and he returned to it continually in a long series of sketches and watercolours. It was the reason for his journey in the footsteps of Gauguin to the South Seas.

85 Acrobats III. 1912
colour woodcut, 8 3/8 x 10 3/4
Fechter 89
(see Cat. no. 82.)

86 Pears. 1908
lithograph, 13 1/4 x 15 5/8
signed bottom left: S-Rottluff
Schapire 46
In 1906 Schmidt-Rottluff was the first of the friends to do lithographs and have them printed at a lithographic workshop. In 1907 Kirchner and Heckel developed their own technique of drawing straight on to the stone and printing off by hand. This print and the ones following were produced by this technique.

87 Cows in a shed I. 1908
lithograph, 13 1/4 x 15 5/8
signed bottom right: S-Rottluff
Schapire 47
Produced after the first stay in Dangast on the North Sea.

88 The Berliner Strasse in Dresden. 1909
lithograph, 15 3/4 x 13 3/8
Schapire 57
Appeared in the Brücke Portfolio of 1909. Since 1905, Heckel had rented a butcher's shop in the Berliner Strasse which he used as a studio, and which Kirchner moved into in 1906. The shoemaker's shop which Heckel also made into a studio was in the same street.

89 The lighthouse. 1909
watercolour, 26 1/8 x 19 1/2
signed bottom left: S-Rottluff 1909
Theme from Dangast. Echoes of the "Monumental Impressionism" as Kirchner called this stage in Schmidt-Rottluff's style. The initial brushstrokes, short and well-defined, fuse into turbulent strands of colour.

90 Houses on the mountain-side. 1910
woodcut, 9 7/8–10 5/8 x 12 3/4
Schapire 47
From the beginning, Schmidt-Rottluff achieved a total integration in all his work. In the 1910 woodcuts, every superfluous detail is omitted, and the compositions resolve into an interraction between planes.

91 Factory. 1910
woodcut, 8 3/4–9 1/2 x 13 3/4
Schapire 46
(see Cat. no. 90.)

92 Nude with outstretched arms. 1911
lithograph, 13 3/8 x 15 3/4
Schapire 74
Schmidt-Rottluff did not turn to figure studies or portraits until 1910, much later than the other Brücke artists. He began studies of nudes in 1911.

93 Girl seated. 1911
lithograph, 15 3/4 x 13 3/8
Schapire 78
(see Cat. no. 92.)

94 Nudes in front of a curtain. 1911
woodcut, 12 x 16 1/8
Schapire 70
As with other members of the Brücke at this time, Schmidt-Rottluff's work finds its purest expression in woodcuts.

95 Nudes on a carpet I. 1911
woodcut, 11 1/2 x 15 1/4
Schapire 73
(see Cat. no. 94.)

96 Green nude. 1913
watercolour, 14 5/8 x 19 3/4
signed bottom right: S-Rottluff 1913
(see Cat. no. 56.)

97 Girl's head with necklace. 1914
woodcut, 14 1/4 x 11 5/8
Schapire 151
The experience of the outbreak of war led Schmidt-Rottluff to a greater intensification of expression.

98 Girl in front of a mirror. 1914
woodcut, 19 5/8 x 15 7/8
Schapire 159

99 Woman in a wood. 1914
woodcut, 19 5/8 x 15 7/8
Schapire 164
The rigid composition of this woodcut emphasises the tension between the melancholy figure and the landscape.

100 Woman mourning on the beach. 1914
woodcut, 15 1/2 x 19 5/8
Schapire 151
(see Cat. no. 99.)

101 Cats II. 1914
woodcut, 15 1/2 x 19 5/8
Schapire 140
This subject was used repeatedly in woodcuts from 1905 onwards.

102 Lament. 1914
woodcut, 15 5/8 x 19 5/8
Schapire 138
These "Cubist" woodcuts are Schmidt-Rottluff's particular creation. They translate volume into a structure of planes, and seem in this way to intensify expression and gesture.

103 Women at table. 1914
woodcut, 15 5/8 x 19 5/8
Schapire 134
(see Cat. no. 102.)

104 Beach with bathing huts. 1920
watercolour, 16 x 20 1/2
signed top left: S. Rottluff 1920
Painted in Jershöft Pomerania.

105 Woman in a wood. 1920
watercolour, 15 7/8 x 20 1/8
signed bottom right: S. Rottluff 1920
The theme is the same as that of Cat. no. 99, but here, there is no tension between the figure and the landscape.

106 Lightning. 1922
watercolour, 19 1/8 x 24 7/8
signed bottom left: S. Rottluff 1922

107 Dancer II. 1922
drypoint, 11 5/8 x 9 1/8
Schapire 61

108 Conversation at table. 1924
watercolour, 19 5/8 x 23 1/2
signed top left: S. Rottluff 24.